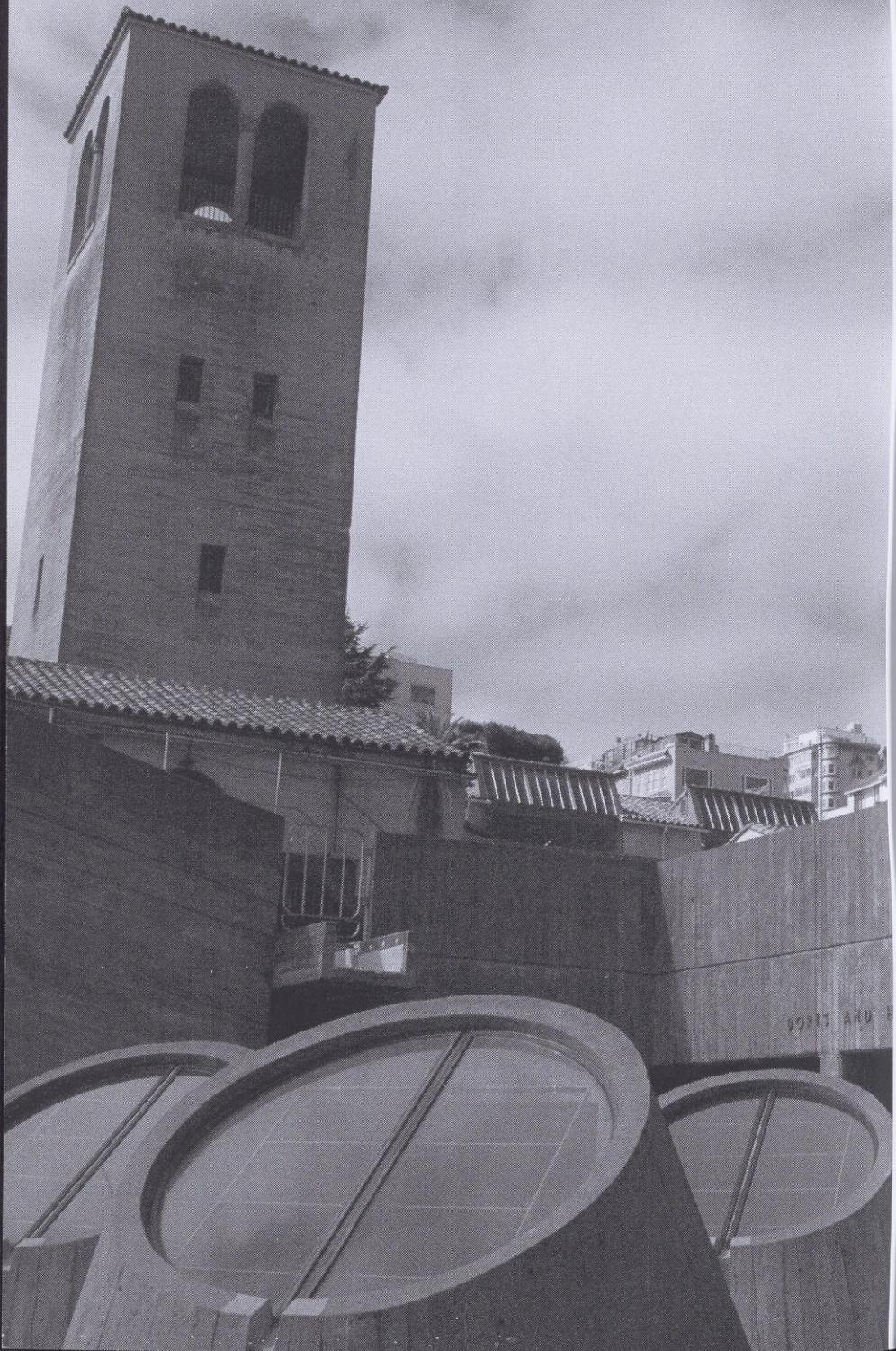


# summer institute 2010

**sfai**

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# summer 2010

ORGANIZED BY AREA OF STUDY

COURSE CODE	TITLE	FACULTY
<b>UNDERGRADUATE COURSES</b>		
<b>ART HISTORY</b> <b>ARTH-102-1</b>	Contemporary Art Now	Karen Rapp
<b>ARTH-220-1</b>	Public Art Now	Terri Cohn
<b>ARTH-301-1</b>	Art Criticism Conference	Mark Van Proyen
<b>CRITICAL STUDIES</b> <b>CS-224-1</b>	Tales of Amsterdam: Designing the Narrative Object through the Urban Experience	J. D. Beltran / Terri Cohn
<b>CS-300-1</b>	Critical Theory A: The Point Is to Change It	Dale Carrico
<b>DESIGN AND TECHNOLOGY</b> <b>DT-220-1 / PH-220-1</b>	Image Editing: Digital Processes and Analog Arrangements	Joshua Pfeffer
<b>DT-220-2 / SC-220-1</b>	Sustainable Sculpture Studio: Respond, Repurpose, Reconstruct, Reconnect	Kate Ruddle
<b>DRAWING</b> <b>DR-299-1</b>	Art on Paper	Frances McCormack
<b>HUMANITIES</b> <b>HUMN-201-1</b>	Humanities Core B—Origins of the Modern World: East/ West Encounters	Carolyn Duffey
<b>INTERDISCIPLINARY</b> <b>IN-190-1</b>	The Art World: History, Theory, and Practice	Amy Ellingson
<b>IN-391-1</b>	Honors Interdisciplinary Studio	TBA
<b>IN-396-1</b>	Internship	Jennifer Rissler
<b>NEW GENRES</b> <b>NG-220-1</b>	Off the Cuff	Keith Boadwee

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 14–AUGUST 6 MON / WED	1:30–4:30pm	18
JUNE 14–AUGUST 6 TUES / THURS	9:30am–12:30pm	3LH
AUGUST 9–AUGUST 15 MON–SAT Keynote: AUGUST 14 (FRI)	9:30am–4:30pm	Studio 18 / LH
MAY 25–JUNE 3		
JUNE 14–AUGUST 6 MON / WED	9:30am–12:30pm	MCR
JUNE 14–JULY 9 MON–FRI	9:00am–1:30pm	20A
JULY 12–AUGUST 6 MON–FRI	1:30pm–6:00pm	Studio 105
JUNE 1–11 MON–FRI	9:00am–6:00pm	Studios 13 / 14
JUNE 14–AUGUST 6 TUES / THURS	1:30–4:30pm	20B
JUNE 14–AUGUST 6 TUES / THURS	1:30–4:30pm	Studio 18
JUNE 1–AUGUST 13	TBA	TBA
MAY 17–AUGUST 6 MON	4:30–7:30pm	20B
JUNE 14–JULY 9 MON–FRI	1:30pm–6:00pm	Studio 10

**COURSE CODE****TITLE****FACULTY****UNDERGRADUATE COURSES**

<b>NG-380-1</b>	Undergraduate New Genres Tutorial	Allan deSouza
<b>PAINTING</b> <b>PA-115-1 / US-115-1</b>	Mural Painting as Public Representation	Susan Kelk Cervantes
<b>PHOTOGRAPHY</b> <b>PH-220-1 / DT-220-1</b>	Image Editing: Digital Processes and Analog Arrangements	Joshua Pfeffer
<b>PH-225-1</b>	Peru: Its Peoples and Its Past	Linda Connor
<b>SCULPTURE</b> <b>SC-220-1 / DT-220-2</b>	Sustainable Sculpture Studio: Respond, Repurpose, Reconstruct, Reconnect	Kate Ruddle
<b>SC-380-1</b>	Undergraduate Sculpture Tutorial	John DeFazio
<b>URBAN STUDIES</b> <b>US-115-1 / PA-115-1</b>	Mural Painting as Public Representation	Susan Kelk Cervantes

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 14–AUGUST 6 MON	9:00am–12:30pm	Studio 9
JUNE 14–AUGUST 6 TUES / THURS	10:00am–6:00pm	Studio 115 / Off-site
JUNE 14–JULY 9 MON–FRI	9:00am–1:30pm	20A
JUNE 13–JULY 3 TBA	TBA	TBA
JULY 12–AUGUST 6 MON–FRI	1:30pm–6:00pm	Studio 105
JUNE 14–AUGUST 6 WED	9:00am–12:30pm	Studio 9
JUNE 14–AUGUST 6 TUES / THURS	10:00am–6:00pm	Studio 115 / Off-site

COURSE CODE	TITLE	FACULTY
<b>GRADUATE COURSES</b>		
<b>ART HISTORY</b> <b>ARTH-501-1</b>	Issues and Theories of Contemporary Art: Theory into Practice	Claire Daigle
<b>ARTH-520-1</b>	Public Art Now	Terri Cohn
<b>CRITICAL STUDIES</b> <b>CS-500-1</b>	Body Mapping: The Construction of Gender, Identity, and Desire in the Postbiological Spectacle	Sharon Grace
<b>EXHIBITION AND MUSEUM STUDIES</b> <b>EMS-588-1</b>	Exhibition and Museum Studies Practicum	TBA
<b>SEMINARS</b> <b>SGR-500-1</b>	Graduate Critique Seminar	Pegan Brooke
<b>SGR-500-2</b>	Graduate Critique Seminar	John Priola
<b>SGR-500-3</b>	Graduate Critique Seminar	Caitlin Mitchell-Dayton
<b>SGR-502-1</b>	Visiting Artists Lecture Series	John Priola
<b>SGR-580-1</b>	Graduate Tutorial	Allan deSouza
<b>SGR-580-2</b>	Graduate Tutorial	John DeFazio
<b>URBAN STUDIES</b> <b>US-588-1</b>	Urban Studies Practicum	TBA

**KEY TO ABBREVIATIONS—LOCATIONS**

DMS 2	Digital Media Studio
117	Interdisciplinary Studio
MCR	McMillan Conference Room
LH	Lecture Hall
Studios 1, 2, 3	Printmaking Studios
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 14–AUGUST 6 TUES / THURS	1:30–4:30pm	3LH
JUNE 14–AUGUST 6 TUES / THURS	9:30am–12:30pm	3LH
JUNE 14–JULY 9 MON / WED / FRI	9:00am–12:00pm	3LH
JUNE 14–AUGUST 6	TBA	TBA
JUNE 14–AUGUST 6 SAT	10:00am–2:00pm	3SR1
JUNE 14–AUGUST 6 SAT	10:00am–2:00pm	3SR2
JUNE 14–AUGUST 6 SAT	10:00am–2:00pm	3SR3
JUNE 26–JULY 24 SAT	3:00pm	LH
JUNE 14–AUGUST 6 MON	9:00am–12:30pm	Studio 9
JUNE 14–AUGUST 6 THURS	9:00am–12:30pm	Studio 9
JUNE 14–AUGUST 6 TBA	TBA	TBA

# summer 2010

ORGANIZED BY SESSION

COURSE CODE	TITLE	FACULTY
<b>UNDERGRADUATE COURSES</b>		
<b>INTERNSHIP COURSE May 17–August 6</b>		
IN-396-1	Internship	Jennifer Rissler
<b>INTENSIVE PERIOD June 1–11</b>		
DR-299-1	Art on Paper	Frances McCormack
<b>THE GLOBAL INSTITUTE</b>		
CS-224-1	Tales of Amsterdam: Designing the Narrative Object through the Urban Experience	J. D. Beltran / Terri Cohn
PH-225-1	Peru: Its Peoples and Its Past	Linda Connor
<b>HONORS INTERDISCIPLINARY SESSION June 1–August 13</b>		
IN-391-1	Honors Interdisciplinary Studio	TBA
<b>EIGHT-WEEK SESSION June 14–August 6</b>		
ARTH-102-1	Contemporary Art Now	Karen Rapp
ARTH-220-1	Public Art Now	Terri Cohn
CS-300-1	Critical Theory A: The Point Is to Change It	Dale Carrico
HUMN-201-1	Humanities Core B—Origins of the Modern World: East/ West Encounters	Carolyn Duffey
IN-190-1	The Art World: History, Theory, and Practice	Amy Ellingson
NG-380-1	Undergraduate New Genres Tutorial	Allan deSouza

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

**SESSION/DAYS    TIME**

**LOCATION**

	MON	4:30-7:00pm	20B
	MON-FRI	9:00am-6:00pm	Studios 13 / 14
	MAY 25-JUNE 3		
	JUNE 13-JULY 3		
	JUNE 1-AUGUST 13		
	MON / WED	1:30-4:30pm	Studio 13
	TUES / THURS	9:30am-12:30pm	3LH
	MON / WED	9:30am-12:30pm	MCR
	TUES / THURS	1:30-4:30pm	20B
	TUES / THURS	1:30-4:30pm	Studio 18
	MON	9:00am-12:30pm	Studio 9

# summer 2010

ORGANIZED BY SESSION

COURSE CODE	TITLE	FACULTY
<b>UNDERGRADUATE COURSES</b>		
<b>EIGHT-WEEK SESSION June 14–August 6</b>		
PA-115-1 / US-115-1	Mural Painting as Public Representation	Susan Kelk Cervantes
SC-380-1	Undergraduate Sculpture Tutorial	John DeFazio
<b>FOUR-WEEK SESSION I June 14–July 9</b>		
DT-220-1 / PH-220-1	Image Editing: Digital Processes and Analog	Joshua Pfeffer
NG-220-1	Off the Cuff	Keith Boadwee
<b>FOUR-WEEK SESSION II July 12–August 6</b>		
DT-220-2 / SC-220-1	Sustainable Sculpture Studio: Respond, Repurpose, Reconstruct, Reconnect	Kate Ruddle
<b>ART CRITICISM CONFERENCE August 9–15</b>		
ARTH-301-1	Art Criticism Conference	Mark Van Proyen

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
TUES / THURS	10:00am–6:00pm	Studio 115 / Off-site
WED	9:00am–12:30pm	Studio 10
MON–FRI	9:00am–1:30pm	20A
MON–FRI	1:30–6:00pm	Studio 10
MON–FRI	1:30–6:00pm	Studio 105
MON–SAT	9:30am–4:30pm	Studio 18 / LH

# summer 2010

ORGANIZED BY SESSION

COURSE CODE	TITLE	FACULTY
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## GRADUATE COURSES

### EIGHT-WEEK SESSION June 14–August 6

ARTH-501-1	Issues and Theories of Contemporary Art: Theory into Practicee	Claire Daigle
ARTH-520-1	Public Art Now	Terri Cohn

### CRITIQUE SEMINARS June 14–August 6

SGR-500-1	Graduate Critique Seminar	Pegan Brooke
SGR-500-2	Graduate Critique Seminar	John Priola
SGR-500-3	Graduate Critique Seminar	Caitlin Mitchell-Dayton

### TUTORIALS June 14–August 6

SGR 580-1	Graduate Tutorial	Allan deSouza
SGR 580-2	Graduate Tutorial	John DeFazio

### PRACTICUMS June 14–August 6

EMS-588-1	Exhibition and Museum Studies Practicum	TBA
US-588-1	Urban Studies Practicum	TBA

### FOUR-WEEK SESSION I June 14–July 9

CS-500-1	Body Mapping: The Construction of Gender, Identity, and Desire in the Postbiological Spectacle	Sharon Grace
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### LECTURE SERIES June 26–July 24

SGR-502-1	Visiting Artists Lecture Series	John Priola
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### KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
Studios 1, 2, 3	Printmaking Studios
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Seminar Room (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

**SESSION/DAYS TIME**

**LOCATION**

	TUES / THURS	1:30pm–4:30pm	3LH
	TUES / THURS	9:30am–12:30pm	3LH
	SAT	10:00am–2:00pm	3SR1
	SAT	10:00am–2:00pm	3SR2
	SAT	10:00am–2:00pm	3SR3
	MON	9:00am–12:30pm	Studio 9
	WED	9:00am–12:30pm	Studio 9
	MON / WED / FRI	9:00am–12:00pm	3LH
	SAT	3:00pm	3LH

**Studios 105, 106**

Sculpture Studios

**Studios 114, 115, 116**

Painting Studios

**20A**

Digital Media Studio

**20B**

Seminar Room (near Jones St. entrance)

**117**

Interdisciplinary Studio

**3LH**

Third Street Lecture Hall

**3SR1**

Third Street Seminar Room #1

**3SR2**

Third Street Seminar Room #2

**3SR3**

Third Street Seminar Room #3

**3SR4**

Third Street Seminar Room #4

**TBA**

To be arranged

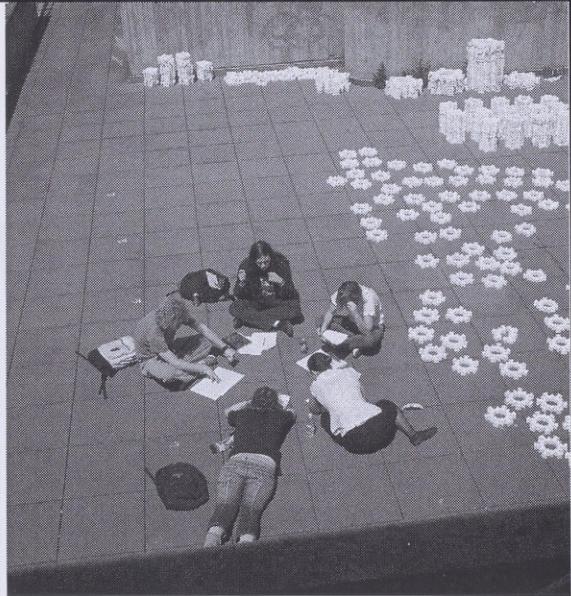
# **course descriptions**

## Pathways to Study

Pathways to Study are intercurricular topics that cut across the course offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For Summer Institute 2010, we focus on Public Practices, with diverse opportunities to explore the history, theory, making, and doing of art in the public realm. We invite you to explore this Pathway to Study as you choose your summer courses and to watch for new and different pathways in the coming semesters.

### Public Practices

Public practices embraces the many and varied strategies for placing contemporary art in the public realm, from the traditional artist's commission to community-based municipal percent-for-art programs to unauthorized actions and guerrilla street performances. Embracing objects and experiences, physical interventions in public space and conceptual reframings of life in public, the expanding field of public practices challenges artists to pose questions about and posit imaginative responses to how we live together in the world. Whether painting or stitching, making something from scratch or finding ways to repurpose old materials for new and unexpected uses, investigating places close to "home" in San Francisco or doing fieldwork across the border, students who sign up for the following courses will have the opportunity to gain experience in research and site analysis, project planning, creative collaboration, and community engagement.



#### Art History

#### **Public Art Now**

Instructor — Terri Cohn

Course codes — ARTH-220-1 / ARTH-520-1

#### Painting / Urban Studies

#### **Mural Painting as Public Representation**

Instructor — Susan Kelk Cervantes

Course codes — PA-115-1 / US-115-1

#### Sculpture / Design and Technology

#### **Sustainable Sculpture Studio: Respond, Repurpose, Reconstruct, Reconnect**

Instructor — Kate Ruddle

Course codes — SC-220-1 / DT-220-2

*This course is offered in conjunction with Fashioning the Future, a collaboration between SFAI and Levi Strauss & Co. on sustainable art and design.*

In addition to the **Pathways to Study** courses offered above, SFAI will be holding an inaugural symposium on public practices in honor of former SFAI faculty member and artist Ann Chamberlain:

### **People and Places**

Lecture Hall, 800 Chestnut Street campus

June 29 and 30, 2010

7:00 to 9:30pm (both nights)

# ***undergraduate courses***

# ***internship course***

**may 17 – august 6**

**IN-396-1**  
**INTERNSHIP COURSE**  
**3 Units**  
**Jennifer Rissler**

**Prerequisite:** Junior Standing or Instructor Permission

The internship class is structured as a directed study/tutorial, allowing students to focus on an internship while staying engaged with a faculty advisor throughout their experience. Students are expected to work a minimum of ninety hours on site (an average of six hours per week) throughout the semester. Readings augment experiential investigations and cover topics including visual arts funding, organizational structure, and the affect of the culture wars on the sustainability of arts organizations. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. During tutorial meetings, individual experiences are discussed in depth. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement  
Fulfills a General Elective for the BA  
Fulfills a Studio Elective for the BFA

JENNIFER RISSLER is SFAI's director of Academic Administration. In October 2009, she presented "Shared Legacies: Black Mountain College and Its Influence on Post-Studio Art Education in California" as part of Re-Viewing Black Mountain College: An International Conference at the University of North Carolina, Asheville. Her photographic work "Self-Served" was published as a frontispiece in *Aroused: A Collection of Erotic Writing* (ed. Karen Finley; 2001). Additional projects include the "Licra Project" at the 2000 Havana Biennial. Currently a board member of ArtTable, Inc., a national nonprofit organization for women in the visual arts, Rissler received an MA in Humanities from the University of Richmond.

## The Global Institute

The Global Institute at SFAI prepares students to engage critically and creatively with an increasingly complex and interconnected world. Through travel study courses, laboratories and intensives, distinguished visiting fellows, symposia, exhibitions, and special projects, students are exposed to a wide range of research practices, investigative methodologies, and examples of creative problem solving. Challenged to imagine and implement innovative and unconventional responses to issues that extend well beyond the classroom, students are immersed in the conceptual and comparative approaches needed to help them to define their unique place as artists and citizens in the contemporary geopolitical landscape. The Global Institute is both a convening place for discussions about art's role in a globalized culture and a portal connecting SFAI students to the world around them.

*For Summer 2010, courses offered through the Global Institute are the following:*

Critical Studies

**Tales of Amsterdam: Designing the Narrative Object through the Urban Experience**

Instructors — J. D. Beltran and Terri Cohn

Course code — CS-224-1

Photography

**Peru: Its Peoples and Its Past**

Instructor — Linda Connor

Course code — PH-225-1

## The 2010 Global Institute Course Descriptions

**CS-224-1**

### Tales of Amsterdam: Designing the Narrative Object through the Urban Experience

3 Units

J. D. Beltran and Terri Cohn

May 25–June 3, 2010 (travel course)

Prerequisite: Application and Instructor Permission

This course investigates how our readings of cities are constructed as systems of representation that express their complexity as cultural entities. Focused on history, philosophy, art, design, architecture, sociology, and psychology, the course will explore an experience of Amsterdam as a storyteller, the city of Amsterdam as a narrative. Cotaught by a curator and an artist both currently working on public-art and writing projects investigating and portraying six different international cities, the course will first examine a series of different visual and mental models by which urban environments have traditionally been recognized and depicted. Modes of representation will be reconsidered, raising certain questions: How do we see cities? As workplaces? As spectacle? As mythology? As recreation? How are those views both personal and universal? Considerable attention will be given to studying and reevaluating the normally hidden and unspoken codes that regulate the order imposed on and derived from particular cities. These concepts will then be applied to a study of Amsterdam. Amsterdam offers

the unique blend of having a one-thousand-year history and of being a very liberal, contemporary environment that has long been home to creative people from around the world.

There has been a pattern of synergy in art movements between Amsterdam and the San Francisco Bay Area. In 2009, the Museum of Modern Art in New York featured Amsterdam: Travels in Conceptual Art, 1960–1975, a movement that paralleled the conceptual art movement in the Bay Area at the same time. The exhibition evidenced the many similarities in the thinking and methodologies of artists in these two urban communities. The San Francisco Bay area (together, more recently, with Silicon Valley) also has been a pioneer in design, and one focal point of this course will be the intersections between West Coast and Dutch design. An exhibition of this genre, *Do Normal: Recent Dutch Design*, was held at SFMOMA in 1997, organized by Aaron Betsky and supported by the Mondriaan Foundation. Additionally, there will be readings from Betsky and Adam Eeuwens's *False Flat: Why Dutch Design Is So Good* (2004). Further examples of exhibitions focused on Dutch art and design include Carla Klein's MATRIX exhibition, which Cohn co-curated for the Berkeley Art Museum in 2005.

Participants in the course will use oral histories and journals of their personal experience as means of portraying relationships of self to place and of

## The Global Institute

envisioning place through an amalgam of individual experiences. Studio and creative writing projects will include further designing an artwork that represents a narrative about the city and the relationship of that narrative to participants' personal experiences. Through time spent in galleries, museums, flea markets, historic districts and buildings, and the Gerrit Rietveld Academy in Amsterdam, students will also have a chance to consider the relationship between objects and places. The students' experiences of these topics will be enhanced through collaborations with students at the Gerrit Rietveld Academy, where they will have an opportunity to translate their stories into material experiences, i.e., a narrative object. Artists for study and consideration in regard to storytelling objects include American artists Tom Friedman (his piece of paper in *1,000 Hours of Staring*), Tony Labat (his rubber stamp in *Lost in the Translation*), Paul Kos (the cheese-round tunnel with miniature train in *Tunnel*), Nina Katchadorian (the book collections in the *Sorted Book* project), and Dutch artist Job Koelwijn (his 120,000 beef cubes wrapped in papers featuring poems in *Zonder Titel*).

Readings and resources will include literature and writings in design and fine art, as well as in philosophy, history, fiction, photography, and film. Focus will be placed on the work of such writers as Victor Burgin, Walter Benjamin, Michael Pollan, Aaron Betsky, Adam Eeuwens, and

Geert Mak. Final projects will culminate in a collaboration with Amsterdam residents and students, and an exhibition curated by the course instructors for the Rietveld Academy, as well as a San Francisco location. In addition, the Netherlands Consulate General will open in San Francisco in January 2010—site of a potential cultural interface in conjunction with this course and related exhibitions.

Satisfies Liberal Arts Elective

Satisfies Critical Studies Elective for the BA

Satisfies 3 Units of 6-Unit Off-Campus Study Requirement

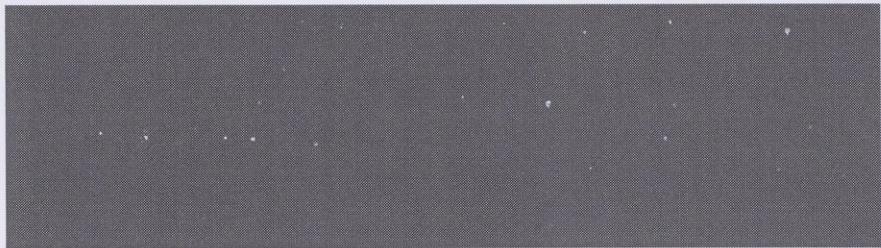
Fulfills General Elective for BA

Fulfills Studio Elective for BFA

Satisfies Critical Studies Elective for the MA and MFA

Satisfies General Elective for the MA and MFA

J. D. BELTRAN is visiting faculty in SFAI's Film, New Genres, Interdisciplinary Studies, Critical Studies, and Urban Studies programs and is chair of the Post-Baccalaureate Certificate program. She is a conceptual artist, filmmaker, and writer exploring the contexts, language, scope, and concept of portraiture. She received an MFA from SFAI and a JD from UC Berkeley's School of Law. Her work has been screened and exhibited at such venues as the Walker Art Center in Minneapolis, SFMOMA, the Kitchen in New York City, and the Singapore Digital Mediafest. A member of the San Francisco Writers' Grotto, she has served on the boards of the San Francisco Arts Commission Gallery and SF Camerawork and currently is on the board of the Yerba Buena Center for the Arts. In 2009, she was appointed to the San Francisco Arts Commission. She writes a blog on art and culture for the online edition of the *San Francisco Chronicle*.



TERRI COHN is visiting faculty in SFAI's Critical Studies, Urban Studies, History and Theory of Contemporary Art, and Exhibition and Museum Studies programs and is a graduate faculty advisor. Through research in the areas of conceptual art, gender, public art, and socially engaged art practices, she works at once as a writer, a curator, and an art historian. A contributing editor at *Artweek* for two decades, she has published widely, including pieces in *The Practice of Public Art* (2008), *A Sculpture Reader: Contemporary Sculpture Since 1980* (2006), and *Women Artists of the American West* (2003). She is currently editing and coauthoring an anthology documenting the life and career of artist Sonya Rapoport, as well as working on manuscripts in the areas of conceptual art, contemporary portraiture, interventionist practices, and art and storytelling. Cohn received an MA in Art History from George Washington University and a BA in Art History from UC Berkeley.

**PH-225-1**

**Peru: Its Peoples and Its Past**

**3 Units**

**Linda Connor**

**June 13–July 3, 2010 (travel course)**

**Prerequisite: Application and Instructor Permission (Open to Upper-Division Undergraduate and Graduate Students of All Majors)**

Peru is the crown jewel in the pre-Columbian Americas. The history, geography, and culture of this majestic country will provide a platform for students to engage in a crosscultural experience, will facilitate a growth in global awareness and appreciation, and will give students an opportunity to create art in response to the experience. This travel course provides a look into a contemporary nation that embraces a pre-Columbian past. Revealed by its countless languages, ethnicities, and traditions, Peru has an incredibly diverse population and culture (over forty-five percent of its population is made up of indigenous peoples that have lived in the region since the first wave of migrants came in 9,000 BCE).

The living communities in Peru are connected to both the land and the past in a remarkable way; people create cultures and continually reinvigorate them. Through site visits, we will simultaneously learn about and honor the people that created them. We will work with PhotoExperience.net, an outfitter specializing in photographic tours, and its founder, Adam L. Weinrab.

## The Global Institute

Using Cusco as a home base for the trip, the class will start in Lima and travel south to visit Nazca, with its famous land intaglios and then on to the colonial city of Arequipa and the seldom-visited ancient rock art site nearby. The group will then make its way to Machu Picchu and the high Andean Incan sites in and around Cusco. The group will start and finish the trip in Lima and have the opportunity to visit some of the impressive national museums and collections. This trip will focus on much of the ancient heritage of Peru as well as its astounding landscapes. Whereas in the United States, the pre-Columbian past is seldom evident, ancient civilization, colonial history, and contemporary culture in Peru are all clearly visible and often celebrated.

This three-week trip is particularly well-suited for photographers and film/video artists who are intermediate to advanced and have a good grasp of their own work and technical ability. Enrollment is granted by permission from the instructor. There will be some informational meetings and an interview process. It is essential for students to have enough knowledge in their medium to be successful, but it is not necessary to come with a project already planned. The travel experience and encounters will reward those that are open rather than those who search for an already-fixed idea or project. Students will be required to keep written journals and produce a complete portfolio of art

work reflecting their response to the trip. All photographic, video, digital, and film formats are encouraged.

Satisfies Photography Elective  
Fulfills General Elective for the BA  
Fulfills Studio Elective for the BFA  
Satisfies the Studies in Global Culture Requirement  
Satisfies 3 Units of 6-Unit Off-Campus Study Requirement  
Satisfies General Elective for the MA and MFA

LINDA CONNOR is associate professor in SFAI's Photography department and has taught at SFAI since 1969. Her photographs are collected at such institutions as the Victoria & Albert Museum in London, the Museum of Modern Art in New York City, the Art Institute of Chicago, and SFMOMA. Her work has been exhibited internationally in such cities as Tokyo, Madrid, and Bali. A compendium of her work, *Odyssey: The Photographs of Linda Connor*, was published in 2009, and an exhibition by the same name has traveled to numerous museums across the United States. Her work has appeared in a number of monographs: *On the Music of the Spheres*, *Visits*, *Luminance*, and *Spiritual Journey* (the latter of which was published for a mid-career retrospective at the Museum of Contemporary Photography in Chicago). A recipient of, among other awards, National Endowment for the Arts grants and a Guggenheim fellowship, Connor was given the Society of Photographic Education's Honored Educator Award in 2005.



# ***intensive period***

## **june 1 – june 11**

### **DR-299-1 ART ON PAPER**

**3 Units**

**Frances McCormack**

**Prerequisite:** 3 Units of Drawing Course Work

This course is an upper-division drawing class that offers the student the opportunity to become further acquainted with the variety of artists who work primarily on paper as well as with a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project must be written up and is subject to the approval of the instructor. Approaches can vary, including refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, and documenting random processes. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shaziah Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown, and Laylah Ali among others.

Satisfies Painting Elective  
Fulfills General Elective for BA  
Fulfills Studio Elective for BFA

**FRANCES MCCORMACK** is associate professor in SFAI's Painting department. She is the recipient of the first SFAI Faculty Residency at the American Academy in Rome, three Buck Foundation individual artist grants, and a Djerassi Residency. She received a BA in English from the University of Massachusetts and an MFA from UC Berkeley. A mid career survey of her work, *From the Ground Up: Painting, Process, and the Garden*, was exhibited at the Palo Alto Art Center in 2007. She is the curator of *Silence, Cunning, and Exile*, an exhibition for the Sonoma Valley Museum of Art (opening in May 2010), and is currently collaborating with composer Kurt Rohde and choreographer Brenda Way on the sets for *Two Way Mirrors*.

# ***honors interdisciplinary studio***

***june 1 – august 13***

IN-391-1

**HONORS**

**INTERDISCIPLINARY**

**STUDIO**

3 Units

TBA

Prerequisite: Senior Standing. Students Must Submit a Portfolio of Work or Project Proposal for Acceptance into This Course.

This advanced level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the student's development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a portfolio of work or project proposal for acceptance into this course. Accepted students receive individual workspace for the Summer Semester. Students must register for six units; three units of this course may be used to satisfy the Senior Seminar requirement for graduating BFA students.

Satisfies Senior Review Requirement for BFA

# **eight-week session**

## **june 14 – august 6**

**ARTH-102-1**  
**CONTEMPORARY ART**  
**NOW**  
3 Units  
Karen Rapp

Prerequisite: ARTH-101 (Modernity and Modernism)

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art Requirement

KAREN RAPP is visiting faculty in SFAI's History and Theory of Contemporary Art program. She has taught art history at San Francisco State University and Stanford University. She holds a BA in American Studies from Northwestern University and a PhD in Art History from Stanford. Her current research builds on her dissertation "*Not the*

*Romantic West": Site-Specific Art, Globalization, and Contemporary Landscapes*" and considers the recent land-based work of artists Andrea Zittel, Rirkrit Tiravanija, the Center for Land Use Interpretation, Francis Alÿs, and the Italian research collective Multiplicity. Rapp's interests include landscape theory, globalization, Earthworks art, the intersection of art and geography, and the relationship between art and politics. She has been a fellow at the Stanford Humanities Center and the Clayman Institute for Gender Research and has also worked at the Anderson Art Collection and SFMOMA. Rapp enjoys adopting an interdisciplinary approach to art history in both her teaching and scholarship.

**ARTH-220-1**  
**PUBLIC ART NOW**  
3 Units  
Terri Cohn

Prerequisite: ARTH-102 (Contemporary Art Now)

This course will examine artists' evolving ideologies about and approaches to creating art in public places since the 1970s. The course will investigate artists' considerations and redefinition of the idea of the "public" in public art, in particular, the dialectic between common purpose and free wills, which are in continual engagement in civic spaces. Topics under consideration will include artists' explorations of the intersections between nature and culture; the impact of 1970s conceptually-based art practices on the evolution of art in public places; critical

# **eight-week session**

## **june 14 – august 6**

relationships between place, history, and memory; the idea of the city as site; strategies of architecturally integrated art; and the essential role of the public in completing the experience of the work. The course will also examine significant recent trends in public art, including community-based art, collectives, interventions, the evolution of the anti-monument, and on-going debates about public art “controversies.”

Satisfies Liberal Arts Elective  
Satisfies Art History Elective

TERRI COHN is visiting faculty in SFAI's Critical Studies, Urban Studies, History and Theory of Contemporary Art, and Exhibition and Museum Studies programs and is a graduate faculty advisor. Through research in the areas of conceptual art, gender, public art, and socially engaged art practices, she works at once as a writer, a curator, and an art historian. A contributing editor at *Artweek* for two decades, she has published widely, including pieces in *The Practice of Public Art* (2008), *A Sculpture Reader: Contemporary Sculpture Since 1980* (2006), and *Women Artists of the American West* (2003). She is currently editing and coauthoring an anthology documenting the life and career of artist Sonya Rapoport, as well as working on manuscripts in the areas of conceptual art, contemporary portraiture, interventionist practices, and art and storytelling. Cohn received an MA in Art History from George Washington University and a BA in Art History at UC Berkeley.

CS-300-1

### **CRITICAL THEORY A: THE POINT IS TO CHANGE IT**

3 Units

Dale Carrico

Prerequisite: HUMN-201

This course will emphasize the turn of theory from contemplation to worldly engagement, to knowledge as a force for education, agitation, organization, and world making. We will move from Marx, Nietzsche, and Freud through to contemporary interventions into the status of gender, race, and the human.

Satisfies Critical Theory A Requirement

DALE CARRICO is visiting faculty in SFAI's School of Interdisciplinary Studies. He received his PhD from the Department of Rhetoric at UC Berkeley. The focus of both his writing and his teaching has been the ongoing provocation of technological development on personal and public life. He writes and teaches technocritical theory, both in its technocultural and technoeethical aspects, including bioethics, neuroethics, roboethics, existential risk assessment, and some elements of environmental criticism and design theory. He is the Human Rights Fellow at the Institute for Ethics and Emerging Technologies and one of the organizers of the 2006 Human Enhancement Technologies and Human Rights Conference at Stanford University. He is currently adapting his dissertation into a book, *Pancreptics: Technological Transformations of the Subject of Privacy*. Carrico also discusses technoethics and the cultural politics of disruptive technological change in his personal blog, Amor Mundi.

# **eight-week session**

## **june 14 – august 6**

HUMN-201-1

**HUMANITIES**

**CORE B—ORIGINS OF THE  
MODERN WORLD: EAST/  
WEST ENCOUNTERS**

3 Units

Carolyn Duffey

Prerequisite: HUMN 200

This course spans from the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the “East” and the “West,” terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the “reinvention” of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and finally the very current economic, political, and social encounters of contemporary tourism, as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will consider the contemporary resonance of all of our texts, whether they come from the fifteenth or the twenty-first centuries.

Satisfies Humanities Core B Requirement

Satisfies the Studies in Global Culture

Requirement

CAROLYN DUFFEY is visiting faculty in SFAI's School of Interdisciplinary Studies. She is concurrently a Fellow in the Humanities Program and Lecturer in the Departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies of Race and Ethnicity at Stanford University. She teaches courses on Caribbean literature, medieval French, English and Italian literature, and contemporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from UC Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Duffey's book *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* was published in 2005.

IN-190-1

**THE ART WORLD:  
HISTORY, THEORY, AND  
PRACTICE**

3 Units

Amy Ellingson

Prerequisite: None

This course introduces students to the notion of the artworld as a system and provides practical strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, nonprofit art

# **eight-week session**

**june 14 – august 6**

institutions, and the media. The course offers (1) a theoretical perspective on the institutions that dictate the aesthetic and market value of art. How is the aesthetic, monetary, social, personal, and spiritual value of art determined? We will address the following: methods of finding meaning (and therefore, value) in works of art; the economy of the art world; money, authority, and power; museums, galleries, and art journals; and mass culture, advertising, and marketing. The course also offers (2) practical information pertinent to the professional life of the artist. Great attention will be given to developing a professional and effective artist's packet that can be organized for presentations to commercial galleries, nonprofit spaces, public commissions, the media, etc. We will discuss "day jobs" within and outside of the art world (including college art teaching) as well as apprenticeships, grants, and residencies. Other topics include exhibition announcements, mailing lists, and networking; organizing and promoting exhibitions; pricing, shipping, and insuring work; archives, auction donations, and taxes; and time-management and long-term planning. In addition, the course gives an overview of the historical development of art making as a "profession" and provides an opportunity to discuss and assess the consequences of professionalism relative to "creativity" and "individuality." Finally, we will take an unbiased look at the perceived and actual value of the Master of Fine Arts degree. Throughout

the course, students will improve their speaking and writing skills through a series of exercises and assignments. Students will finish the course with a sense of the history and theory of the art world, the practical tools to function as professionals and, not least, a better and clearer sense of their own motivation and commitment to their work.

Satisfies a Studio Elective for the BFA  
Fulfills General Elective for the BA

AMY ELLINGSON is visiting faculty in SFAI's Painting department and the Interdisciplinary Studies program. Her work exaggerates the dichotomy between the lightning-fast process of digital rendering and the painstaking, glacially slow method of execution through traditional oil and encaustic painting techniques. She has exhibited at such venues as Charles Cowles Gallery in New York City and Haines Gallery in San Francisco. Notable group-exhibition venues include Yerba Buena Center for the Arts in San Francisco, the Crocker Art Museum in Sacramento, and the Contemporary Museum in Honolulu. Ellingson is the recipient of the 2009 Fleishhacker Foundation Eureka Fellowship, the 2007 Civitella Ranieri Foundation Fellowship, and the Artadia 1999 Grant to Individual Artists. Collections include the Oakland Museum of California and the US Embassies in Tunisia and Algeria. Her paintings have been reviewed in numerous publications, including *The New York Times*, the *Chicago Tribune*, the *San Francisco Chronicle*, and *Kunstbeeld*. Ellingson received a BA in Studio Art from Scripps College and an MFA from California Institute of the Arts.

# **eight-week session**

## **june 14 – august 6**

**NG-380-1**  
**UNDERGRADUATE**  
**NEW GENRES TUTORIAL**  
3 Units  
Allan deSouza

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective  
Fulfills a General Elective for the BA  
Fulfills a Studio Elective for the BFA

ALLAN DESOUZA is assistant professor in the New Genres department. His photographic, sculptural, installation, and performance works examine in humorous, intimate, and disquieting ways relationships between the individual body and larger ideological and historical imaginaries of landscape, modernity, and colonialism. In images of fabricated miniature landscapes and public, architectural spaces, he constructs fictional narratives that examine the role of memory and history in the formation of racial, sexual, and colonial identities. He has exhibited at such venues as the Whitney Museum of American Art in New York City, the Georges Pompidou Centre in Paris, the

Bamako Biennial in Mali, and the Guangzhou Triennial in Guangzhou. DeSouza has lectured extensively in the US and abroad, and his fiction and critical writings have appeared in numerous catalogues, journals, and anthologies, including *Third Text*, *X-TRA*, *Camerawork*, *Looking Both Ways*, *Shades of Black*, and *Battle of Visions: Critical Art of Korea*.

**PA-115-1 / US-115-1**  
**MURAL PAINTING**  
**AS PUBLIC**  
**REPRESENTATION**  
3 Units  
Susan Kelk Cervantes

Prerequisite: None

This course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be associated with them. Emphasis will be given to practical instruction on how to conceptualize and execute a large-scale mural painting in a public context, with special emphasis given to understanding how mural makers can interact responsibly with the host communities of potential sites. Students enrolled in this class will go through all phases of the tasks leading to the completion of a large-scale public mural and will participate in the execution of a group project to be exhibited in a public context.

Satisfies Painting Elective      (cont.)

# *registration form*

# registration form

**summer 2010**

Degree/Program at SFAI:  BFBA  BFA  PB  MFA  MA  Low-residency MFA  Non-degree

Last Name	First Name	Local Telephone Number	
Social Security Number	Date of Birth	Major	
Local Address	City	State	Zip
Billing Address (if different from above)	City	State	Zip
Name of person to contact in case of emergency		Telephone Number	

Compliance with Title VI of the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972 requires the following information (it is confidential and will not be available to anyone involved in the selection process). Check all that apply.

- Female  Male  International Student (non-resident alien)  
 Hispanic  White/Non-Hispanic  Black/Non-Hispanic  Native American  Asian Pacific Islander  Non-Resident of US

**I GIVE**  **I WITHHOLD**  permission for SFAI to release my **Public Directory Information** for this term as provided by The Family Education Rights and Privacy Act of 1974. (See the SFAI Student Handbook for more on FERPA. We do not sell this information.) "Directory" information is defined as name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.


**BA, BFA, Non-degree:** 1-11 units—multiply total units by \$1,420; 12-15 units—\$16,212; over 15 units—\$16,212 plus \$1,420 for each additional unit.

**MA, MFA, Low-residency MFA, PB:** 1-11 units—multiply total units by \$1,528; 12-15 units—\$17,400; over 15 units—\$17,400 plus \$1,528 for each additional unit.

**TOTAL UNITS** \_\_\_\_\_

**TOTAL TUITION** \_\_\_\_\_

Non-degree students must pay in full at the time of registration. Degree students are encouraged to pay at the time of registration and payment must be received before the first day of the session. For additional information, see below under Registration.

PAYMENT IN FULL     VISA     MC     AMEX

NUMBER \_\_\_\_\_ EXPIRES \_\_\_\_\_

FINANCIAL AID/LOANS

NAME ON CARD \_\_\_\_\_

CHECK ENCLOSED (Please make check payable to SFAI)

BILLING ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZIP \_\_\_\_\_

I agree to observe the policies of SFAI as published in the 2009–2010 Student Handbook and Summer Institute 2010.

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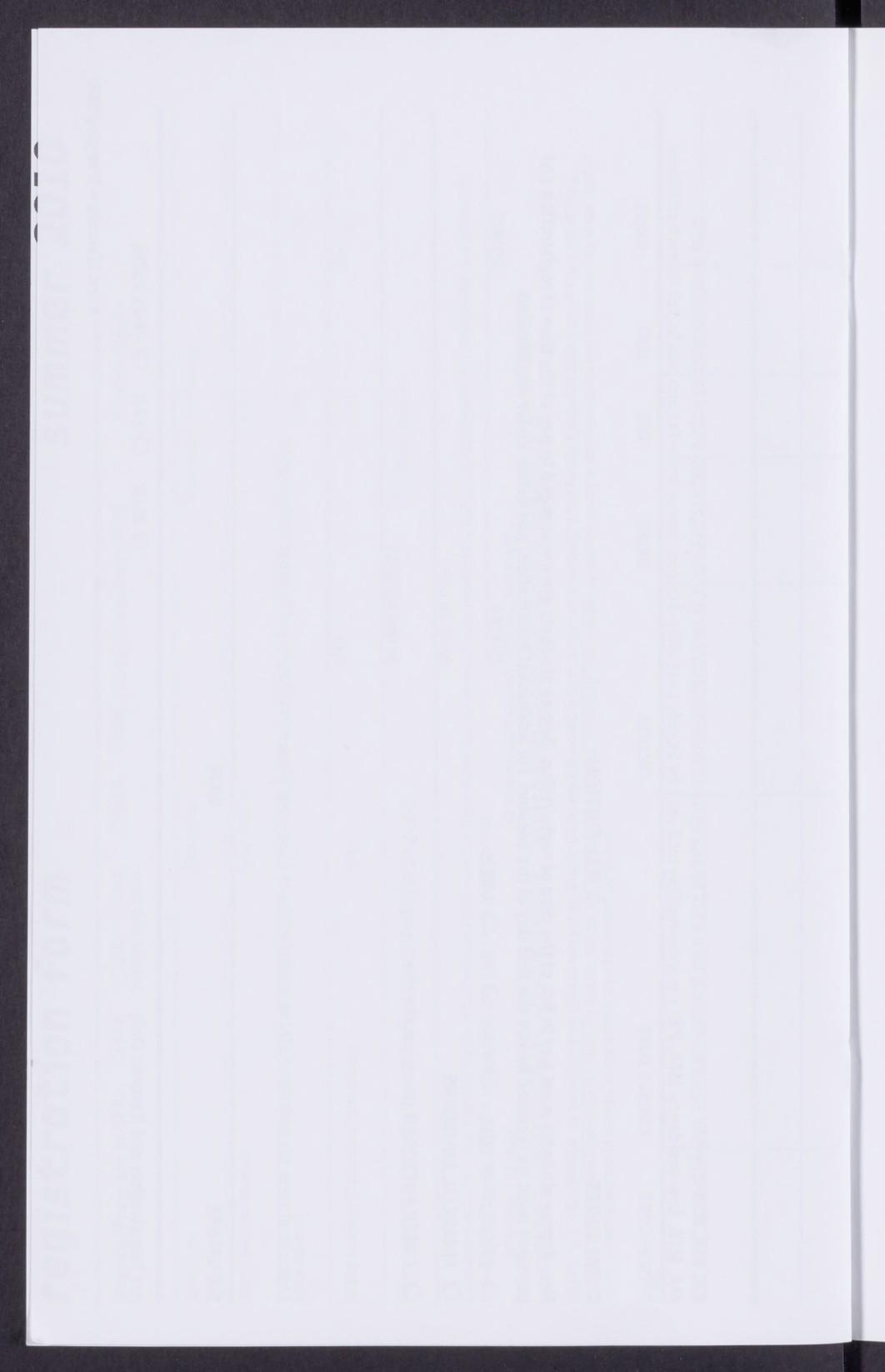
SIGNATURE

DATE

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For Registration and Records Only Initials and Date

MAIL     FAX     IN-PERSON



# **eight-week session**

## **june 14 – august 6**

Satisfies Urban Studies Elective  
Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement  
Fulfills General Elective for BA  
Fulfills Studio Elective for BFA

SUSAN KELK CERVANTES is visiting faculty in SFAI's Painting department and the Urban Studies program. A pioneer in the San Francisco community mural art movement, responsible for over 400 collaborative community murals. She is the founder and director of Precita Eyes Muralists, established in the Mission District of San Francisco in 1977. Influenced by the Mujeres Muralistas, the first collaborative group of women muralists, Precita Eyes seeks to enrich and beautify urban environments and educate communities about the process and history of public mural art. Cervantes' murals include *Maestrapiece* (Women's Building in San Francisco), *New World Tree* (Mission Pool in San Francisco), *Precita Valley Vision* (Precita Valley Community Center in San Francisco), *Indigenous Eyes: War or Peace* (Balmy Alley in San Francisco), and *Family Life and Spirit of Mankind* (Leonard R. Flynn Elementary School in San Francisco).

**SC-380-1**  
**UNDERGRADUATE**  
**SCULPTURE TUTORIAL**  
**3 Units**  
**John DeFazio**

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically

designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective  
Fulfills a General Elective for the BA  
Fulfills a Studio Elective for the BFA

JOHN DEFAZIO is visiting faculty in SFAI's Sculpture department. His work has been exhibited at such venues as White Columns, Artists Space, and Queens Library Gallery, all in New York City; Scripps College in Claremont (California); and Gallery Paule Anglim and 2nd Floor Projects in San Francisco. In collaboration with art critic, curator, and writer Dave Hickey, DeFazio illustrated the book *Stardumb*, which was published in 2000.

**US-115-1 / PA-115-1**  
**MURAL PAINTING**  
**AS PUBLIC**  
**REPRESENTATION**  
**3 Units**  
**Susan Kelk Cervantes**

Prerequisite: None

This course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be

# **eight-week session**

## **june 14 – august 6**

associated with them. Emphasis will be given to practical instruction on how to conceptualize and execute a large-scale mural painting in a public context, with special emphasis given to understanding how mural makers can interact responsibly with the host communities of potential sites. Students enrolled in this class will go through all phases of the tasks leading to the completion of a large-scale public mural and will participate in the execution of a group project to be exhibited in a public context.

Satisfies Urban Studies Elective

Satisfies Painting Elective

Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

SUSAN KELK CERVANTES is visiting faculty in SFAI's Painting department and the Urban Studies program. A pioneer in the San Francisco community mural art movement, responsible for over 400 collaborative community murals. She is the founder and director of Precita Eyes Muralists, established in the Mission District of San Francisco in 1977. Influenced by the Mujeres Muralistas, the first collaborative group of women muralists, Precita Eyes seeks to enrich and beautify urban environments and educate communities about the process and history of public mural art. Cervantes' murals include *Maestrapiece* (Women's Building in San Francisco), *New World Tree* (Mission Pool in San Francisco), *Precita Valley Vision* (Precita Valley Community Center in San Francisco), *Indigenous Eyes: War or Peace* (Balmy Alley in San Francisco), and *Family Life and Spirit of Mankind* (Leonard R. Flynn Elementary School in San Francisco).

# **four-week session 1**

## **june 14 – july 9**

**DT-220-1 / PH-220-1**

### **IMAGE EDITING: DIGITAL PROCESSES AND ANALOG ARRANGEMENTS**

**3 Units**

**Joshua Pfeffer**

**Prerequisite:** 3 Units of Photography or Design and Technology Coursework

In today's technological world, image editing usually refers to postproduction techniques of image adjustment and manipulation utilizing image-editing software. This course combines familiarity with these synthetic processes with discussion and critique, in order to show how digital or analog image editing ultimately continues to depend on the image maker's creative arrangement of mediums. Digital editing and postproduction techniques covered in the course include compression, resolution, layers, color/contrast adjustment, filters, libraries, and metadata. This course provides both theoretical insight and practical application by insisting upon the interrelationship between the aesthetics, techniques, and meanings of image production, enhancement, and editing. Critiques of student work will interrogate image-editing arrangements (synthetic and physical) while simultaneously engaging aspects of image perception and digital representation that now exist within different multimedia formats including mobile, wireless, and Internet. An

important aim of the class is to enable students to think contextually and critically about their own work and the wider world of contemporary communication.

Satisfies Design and Technology Elective

Satisfies Photography Technical Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

**JOSHUA PFEFFER** is visiting faculty in SFAI's Design and Technology and Photography departments. He has over fourteen years design experience. He designs websites, packaging, identities, and direct-marketing materials. He works with artists, corporations, and nonprofits. He graduated from Virginia Commonwealth University in 1995 with a BFA in Graphic Design and a minor in Photography. He currently owns and operates Joshua Pfeffer Graphic Design, founded in 2001.

**NG-220-1**

### **OFF THE CUFF**

**3 Units**

**Keith Boadwee**

**Prerequisite:** 3 Units of New Genres Coursework or Instructor Permission

As the title suggests, this is a course designed to encourage spontaneity and ingenuity in the practices of class participants. With strict parameters, frequent deadlines, and limited resources, students will be required to think fast on their feet to fulfill weekly

# **four-week session 1**

## **june 14 - july 9**

assignments. These assignments will be varied in content and form in an effort to help students develop multifaceted problem solving skills. These assignments will also require students to approach their work from a highly conceptual perspective. While the real focus of this class is to foster an understanding of the artistic process through doing, we will also be heavily invested in the critique process. These critique sessions will help the students have a better understanding of issues related to content in their work. Also, these critiques will aid them in developing the critical language necessary to engage the work of others and to apply this language to the art context in general.

Satisfies New Genres Elective  
Fulfills General Elective for BA  
Fulfills Studio Elective for BFA

KEITH BOADWEE is visiting faculty in SFAI's New Genres department. He studied at UCLA in the late 80s, where he worked with Paul McCarthy and Chris Burden, both influential on his practice. His work achieved some notoriety in the early to mid-90s when he was grouped with other artists who were working in the arena of "identity politics." Works of note from this period include his "anal" targets and enema paintings. His works have been included at such venues as the Venice Biennial, the New Museum in New York City, the Museum of Contemporary Art in Los Angeles, Yerba Buena Center for the Arts in San Francisco, and P.S.1 Contemporary Art Center (MoMA) in Long Island City (New York). Upcoming solo-exhibition spaces

include White Columns in New York City and Steven Wolf Fine Arts in San Francisco. Boadwee is currently producing photo-based works, drawings, paintings, and sculptures that address his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection.

### **PH-220-1 / DT-220-1**

#### **IMAGE EDITING: DIGITAL PROCESSES AND ANALOG ARRANGEMENTS**

**3 Units**  
**Joshua Pfeffer**

Prerequisite: 3 Units of Photography or Design and Technology Coursework

In today's technological world, image editing usually refers to postproduction techniques of image adjustment and manipulation utilizing image-editing software. This course combines familiarity with these synthetic processes with discussion and critique, in order to show how digital or analog image editing ultimately continues to depend on the image maker's creative arrangement of mediums. Digital editing and postproduction techniques covered in the course include compression, resolution, layers, color/contrast adjustment, filters, libraries, and metadata. This course provides both theoretical insight and practical application by insisting upon the interrelationship between the aesthetics, techniques, and meanings of image production, enhancement, and

# **four-week session 1**

**june 14 – july 9**

editing.

Critiques of student work will interrogate image-editing arrangements (synthetic and physical) while simultaneously engaging aspects of image perception and digital representation that now exist within different multimedia formats including mobile, wireless, and Internet. An important aim of the class is to enable students to think contextually and critically about their own work and the wider world of contemporary communication.

Satisfies Photography Technical Elective  
Satisfies Design and Technology Elective  
Fulfills a General Elective for the BA  
Fulfills a Studio Elective for the BFA

JOSHUA PFEFFER is visiting faculty in SFAI's Design and Technology and Photography departments. He has over fourteen years design experience. He designs websites, packaging, identities, and direct-marketing materials. He works with artists, corporations, and nonprofits. He graduated from Virginia Commonwealth University in 1995 with a BFA in Graphic Design and a minor in Photography. He currently owns and operates Joshua Pfeffer Graphic Design, founded in 2001.

# **four-week session 2**

## **july 12 – august 6**

DT-220-2 / SC-220-1

### SUSTAINABLE SCULPTURE STUDIO: RESPOND, REPURPOSE, RECONSTRUCT, RECONNECT

3 Units

Kate Ruddle

Prerequisite: 3 Units of Sculpture or Design and Technology Coursework

This course will examine the politics and processes of sustainability through a materials-based case study, this time focused on recycled denim. Students will investigate this material in the context of its product lifecycle, from cotton production to manufactured textile to fabricated garment to its many possible afterlives as newly reconstructed wearable art, deconstructed sculpture, repurposed raw material or .... Students will have the opportunity to work with Levi Strauss & Co. staff, designers, and vendors, as well as to consult with other sources, to build knowledge about textile/garment manufacture and sustainable design, and to engage Levi Strauss & Co. sustainability scenarios and rubrics. Research methodologies will be both playful and rigorous and are intended to bring to light unexpected solutions to the pragmatic problem of creating new objects and new forms of use without creating more waste.

Through their final projects, scheduled for installation at the Levi Strauss & Co. headquarters in the fall, students will build skills in fabric-based sculpture and installation while working to make responsible and responsive connections between the materials and things we live with and the ideas and ethics we live by. An important question to be taken up by the class will be what happens after the installation? How does art become not an endgame, but one step in a larger cycle of production and productive reuse?

*This course is offered in conjunction with **Fashioning the Future**, a collaboration between SFAI and Levi Strauss & Co. on sustainable art and design.*

Satisfies Design and Technology Elective

Satisfies Sculpture Elective

Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

KATE RUDDLE is visiting faculty in SFAI's Sculpture and Design and Technology departments. Her work uses fabric, video, and architectural elements to create objects and environments that describe the complex influence that the trappings of our surroundings have upon the psyche. Ruddle received her BFA in Painting from Indiana University, Bloomington and an MFA in Sculpture from SFAI and has exhibited at many Bay Area venues including Southern Exposure, Ruth Bancroft Garden, and Monterey Peninsula Airport. Her Wrapping Set Series was influenced by a trip to Japan, and was written up in *Artweek*. Current projects are inspired by research into the power dynamics of Marie Antoinette's style of dress and into endangered species on the IUCN Red List

# *art criticism*

## *conference*

### *august 9 – 15*

#### **ARTH-301-1**

#### **ART CRITICISM**

#### **CONFERENCE**

**Keynote Address:** August 14

**Keynote Speaker:** Johanna Drucker  
3 Units

**Mark Van Proyen**

**Prerequisite:** ARTH 102-1 (Contemporary Art Now)

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional subfunctions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will also be expected to read work by important historical critics such Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, and Edward Said.

Satisfies an Undergraduate or Graduate Art History Elective

JOHANNA DRUCKER earned her BFA from the California College of Arts and Crafts and her PhD from UC Berkeley. She is currently the Martin and Bernard Breslauer Professor in the Department of Information Studies at the Graduate School of Education and Information Studies at UCLA. She was previously the Robertson Professor of Media Studies at the University of Virginia; professor of Art History at Purchase College, SUNY; associate professor of Art History at Yale University; and assistant professor of Art History at Columbia University and the University of Texas, Dallas. She has also been the Digital Humanities Fellow at the Stanford Humanities Center, Digital Cultures Fellow at UC Santa Barbara, and Mellon Faculty Fellow in Fine Arts at Harvard University.

MARK VAN PROYEN is associate professor in SFAI's Painting department (of which he is the chair) and in the School of Interdisciplinary Studies. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues*, and *Bad Subjects*. *Art Criticism* dedicated an entire volume to his *Administrativism and Its Discontents* in 2006.

# *graduate courses*

# **eight-week session**

## **june 14 – august 6**

### **ARTH-501-1 ISSUES AND THEORIES OF CONTEMPORARY ART: THEORY INTO PRACTICE**

**3 Units**

**Claire Daigle**

Designed to provide students with a practical foundation in art history and theory in relation to contemporary art practice, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. An abiding aim of this course will be to emphasize the relevance of critical strategies to students' studio and writing practices. Theoretical approaches addressed in the first weekly meeting will include formalism, semiotics, deconstruction, social history, feminist critique and gender studies, psychoanalysis, postcolonial theory, and theories of spatial relations/politics. In the second weekly session, a selection of varying approaches will be used to address a selected artist's practice or theme (for example, the work of Louise Bourgeois or Yinka Shonibare or the topics of beauty, abjection, the Real, etc.). Primary theoretical texts will be paired with recent, exemplary texts drawn from art history, criticism, and artists' writings. The lectures and discussions will focus on close visual analyses of artworks and careful attention to the strategies of historical and critical

engagement. Global perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

**CLAIRE DAIGLE** is assistant professor in the School of Interdisciplinary Studies. A writer, art historian, and critic whose reviews have appeared frequently in *New Art Examiner*, *Art Papers*, and *Sculpture*, she was a Fellow in Critical Studies at the Whitney Museum of American Art Independent Study Program and holds a PhD in art history from the Graduate Center of the City University of New York. She is currently preparing for publication a book on Barthes and Twombly. Her work is particularly focused on word and image relationships. A recent project involves the analysis of visual figures in Orhan Pamuk's novel *My Name Is Red*. She has taught the history and theory of modern and contemporary art, as well as Indian and African art, at the School of Visual Arts and at Hunter College in New York City, as well as at the University of Massachusetts, Amherst.

### **ARTH-520-1 PUBLIC ART NOW**

**3 Units**

**Terri Cohn**

This course will examine artists' evolving ideologies about and approaches to creating art in public places since the 1970s. The course will investigate artists' considerations and redefinition of the idea of the "public" in public art, in particular, the dialectic between common purpose and free wills, which are in continual engagement in civic

# **eight-week session**

## **june 14 – august 6**

spaces. Topics under consideration will include artists' explorations of the intersections between nature and culture; the impact of 1970s conceptually-based art practices on the evolution of art in public places; critical relationships between place, history, and memory; the idea of the city as site; strategies of architecturally integrated art; and the essential role of the public in completing the experience of the work. The course will also examine significant recent trends in public art, including community-based art, collectives, interventions, the evolution of the anti-monument, and on-going debates about public art "controversies."

TERRI COHN is visiting faculty in SFAI's Critical Studies, Urban Studies, History and Theory of Contemporary Art, and Exhibition and Museum Studies programs and is a graduate faculty advisor. Through research in the areas of conceptual art, gender, public art, and socially engaged art practices, she works at once as a writer, a curator, and an art historian. A contributing editor at *Artweek* for two decades, she has published widely, including pieces in *The Practice of Public Art* (2008), *A Sculpture Reader: Contemporary Sculpture Since 1980* (2006), and *Women Artists of the American West* (2003). She is currently editing and coauthoring an anthology documenting the life and career of artist Sonya Rapoport, as well as working on manuscripts in the areas of conceptual art, contemporary portraiture, interventionist practices, and art and storytelling. Cohn received an MA in Art History from George Washington University and a BA in Art History at UC Berkeley.

### **GRADUATE CRITIQUE SEMINARS**

- |                  |                         |
|------------------|-------------------------|
| <u>SGR-500-1</u> | Pegan Brooke            |
| <u>SGR-500-2</u> | John Priola             |
| <u>SGR-500-3</u> | Caitlin Mitchell-Dayton |

3 Units

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Low-residency MFA program. Her work is in the permanent collections of SFMOMA and the Guggenheim Museum in New York City and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Exhibition venues include R. B. Stevenson Gallery in San Diego, Friesen Gallery in Seattle, and Chris Winfield Gallery in Carmel (California).

JOHN PRIOLA is visiting faculty in the Photography department. He received his MFA from SFAI in 1987. His work has been exhibited at such venues as the Berkeley Art Museum and Schirn Kunsthalle in Frankfurt (Germany). Collections include the Metropolitan Museum of Art in New York City, SFMOMA, and the Art Institute

# **eight-week session**

## **june 14 – august 6**

of Chicago. Arena Editions published a monograph of his work in 1998. Exhibition venues include Gallery Paule Anglim in San Francisco and Joseph Bellows Gallery in LaJolla and Rancho Santa Fe (California). CAITLIN MITCHELL-DAYTON is visiting faculty in the Painting department. She received her MFA, MA, and BA degrees in the Practice of Art at UC Berkeley and has an extensive exhibition record. Recent group exhibitions include Fascination: The Bowie Show at Gallery 16 and Museum Pieces at the de Young Museum. Solo shows include World of Swirl at John Berggruen Gallery in San Francisco. Mitchell-Dayton received a SECA Purchase Award from SFMOMA in 1997 and an Eisner Award for Fine Art at UC Berkeley in 1982.

### **GRADUATE TUTORIALS**

**SGR-580-1** Allan deSouza  
**SGR-580-2** John DeFazio  
3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the faculty member a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at the Third Street Graduate Studios.

ALLAN DESOUZA is assistant professor in

the New Genres department. His photographic, sculptural, installation, and performance works examine in humorous, intimate, and disquieting ways relationships between the individual body and larger ideological and historical imaginaries of landscape, modernity, and colonialism. In images of fabricated miniature landscapes and public, architectural spaces, he constructs fictional narratives that examine the role of memory and history in the formation of racial, sexual, and colonial identities. He has exhibited at such venues as the Whitney Museum of American Art in New York City, the Georges Pompidou Centre in Paris, the Bamako Biennial in Mali, and the Guangzhou Triennial in Guangzhou. DeSouza has lectured extensively in the US and abroad, and his fiction and critical writings have appeared in numerous catalogues, journals, and anthologies, including *Third Text*, *X-TRA*, *Camerawork*, *Looking Both Ways*, *Shades of Black*, and *Battle of Visions: Critical Art of Korea*.

JOHN DEFAZIO is visiting faculty in the Sculpture department. His work has been exhibited at such venues as White Columns, Artists Space, and Queens Library Gallery, all in New York City; Scripps College in Claremont (California); and Gallery Paule Anglim and 2nd Floor Projects in San Francisco. In collaboration with art critic, curator, and writer Dave Hickey, DeFazio illustrated the book *Stardumb*, which was published in 2000.

# **eight-week session**

## **june 14 – august 6**

### **PRACTICUMS**

**EMS-588-1**  
EXHIBITION AND  
MUSEUM STUDIES  
3 Units

**US-588-1**  
URBAN STUDIES  
3 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly recommended to select a practicum that supports their areas of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture,

archives, or private collections—locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also advises the student on the relations among the practicum experience, the development of the thesis, and the contextualization of fieldwork within the broader program of study.

# **four-week session 1**

## **june 14 – july 9**

CS-500-1

### **BODY MAPPING: THE CONSTRUCTION OF GENDER, IDENTITY, AND DESIRE IN THE POSTBIOLOGICAL SPECTACLE**

3 Units

Sharon Grace

Proceeding from Benjamin's discussion of aura attenuation in mechanically reproduced forms of art, we will develop comparative models for an examination of flatness versus corporeal form, the original versus the reproduction, figuration versus abstraction, affect versus effect, and presence versus absence, including the metaphysics of presence. Drawing from exemplary works of art and behavioral science, we will investigate the differences in affective response between art forms of video, photography, painting, performance, sculpture, and installation. We will develop comparative models between romantic intuitive art and ironic post-Pop Art and then consider how affect may no longer be a subjective sentient experience, how it has become submerged into a prosthetic aftereffect. We will examine the ways in which affective mapping driven by economic structures in place has resulted in the production of sexy cyborgs, fembots,

and avatars that incorporate predictable affect and have become idealized constructs. We will also examine the work of artists who construct, and perform, gender and identity as art practice. Class investigation is organized around the behaviors that inform both the production and the reception of the work of art. We will conduct a close examination of the work of Bengalis, Export, Barney, Sherman, Gilbert and George, Mendieta, Mori, Rist, Calle and Kiki Smith and Kusama, Zimbardo, Ekman, Darwin, and Haraway, among many others. Visiting lecturers include relevant artists and behavioral scientists.

SHARON GRACE is associate professor in the New Genres department. As a conceptual media artist and sculptor, she is widely credited for her landmark visionary work in electronic media, including telecommunications, video installation, and interactive digital media. She has been awarded a Video Artists Grant from the National Endowment for the Arts, the Award of Honor for Outstanding Achievement in Video Art from the City of San Francisco, the Rockefeller Foundation Award, and a Master Media Artists Grant from the William and Flora Hewlett Foundation. Her work has been exhibited globally, including such venues as Informatique at the Venice Biennale, the Arte Virtual Symposia (Fundacion Arte y Tecnología de Telefónica) at the Metro Opera in Madrid, and the Museum of Modern Art in New York City.

# *visiting artists*

## *lecture series*

*june 26 - july 24*

SGR-502-1

### VISITING ARTISTS LECTURE SERIES

3 Units

John Priola

The Visiting Artists Lecture Series is designed to supplement the Low-residency MFA program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place at the Third Street Graduate Center and will further expose students to a diverse range of artists and art. Visiting artists lectures will occur on Saturday afternoons. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Low-residency MFA students.

Summer 2010 visiting artists are

Elena Dorfman — June 26

Joyce Burstein — July 3

Amy Balkin — July 10

Richard Kamler — July 17

John Zurier — July 24

JOHN PRIOLA is visiting faculty in the Photography department. He received his MFA from SFAI in 1987. His work has been exhibited at such venues as the Berkeley Art Museum and Schirn Kunsthalle in Frankfurt (Germany). Collections include the Metropolitan Museum of Art in New York City, SFMOMA, and the Art Institute of Chicago. Arena Editions published a monograph of his work in 1998. Exhibition venues include Gallery Paule Anglim in San Francisco and Joseph Bellows Gallery in La Jolla and Rancho Santa Fe (California), the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum in New York; and Southern Exposure and Yerba Buena Center for the Arts, San Francisco.

# **registration**

## **general information**

### ADMISSION

Summer 2010 courses are open to new and continuing SFAI degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

### COLLEGE-CREDIT UNITS AND TRANSCRIPTS

Credit is offered in semester units. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599 and are available only to students admitted to SFAI's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete a Request a Transcript form available outside the Office of Registration and Records or in PDF on the SFAI website.

### POLICY STATEMENT

All students are urged to read the general regulations found in the *most current Student Handbook* (go to [www.sfai.edu/studentaffairs](http://www.sfai.edu/studentaffairs)). Lack of familiarity with sections pertaining to their interests and requests does not excuse students from

the obligation to follow the described policies and procedures. Although every effort has been made to ensure accuracy on this course schedule, as well as on the *most current Student Handbook*, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

### CHANGES AND ADDITIONS TO COURSE SCHEDULE

Many courses have additional information in the form of syllabi or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to

- cancel any class because minimum enrollment has not been met
- change instructors
- change the time or place of any course offering

### NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin/ancestry, physical or mental disability, pregnancy, childbirth or related

# **general information**

medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202. Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI degree or certificate programs should write to the Associate Vice President of Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations

required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

# *registration*

## ***summer institute 2010 calendar***

### INTERNSHIP COURSE

May 17–August 6

Add/Drop Deadline: June 1

### INTENSIVE PERIOD

June 1–June 11

Add/Drop Deadline: June 1

### HONORS

### INTERDISCIPLINARY STUDIO SESSION

June 1–August 13

Add/Drop Deadline: June 4

### EIGHT-WEEK SESSION

June 14–August 6

Add/Drop Deadline: June 16

*Classes do not meet on July 4*

### FOUR-WEEK SESSION 1

June 14–July 9

Add/Drop Deadline: June 16

*Classes do not meet on July 4*

### FOUR-WEEK SESSION 2

July 12–August 6

Add/Drop Deadline: July 14

### ART CRITICISM CONFERENCE

August 9–15

Add/Drop Deadline: August 10

Keynote Lecture: August 14

### VISITING ARTISTS LECTURE SERIES

June 26–July 24

### LOW-RESIDENCY MFA

### INFORMATION

Orientation: June 9–11

Reviews: August 7–8

*The calendar above is a general outline of the dates for most of the courses offered within SFAI's degree programs. There may be special courses offered within SFAI's degree programs that fall outside the parameters of the calendar above. These courses are identified in the course description section of this schedule.*

*Information about registering for Adult Continuing Education (ACE), the PreCollege program, or the Young Artist program (YAP) can be found at [www.sfai.edu/ace](http://www.sfai.edu/ace), [www.sfai.edu/precollege](http://www.sfai.edu/precollege), and [www.sfai.edu/yap](mailto:yap@sfai.edu) (or by sending an e-mail to [ace@sfai.edu](mailto:ace@sfai.edu), [precollege@sfai.edu](mailto:precollege@sfai.edu), or [yap@sfai.edu](mailto:yap@sfai.edu)).*

### CRITERIA FOR STUDENT STATUS

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a

# **how to register**

leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

## ACADEMIC ADVISING

The director of undergraduate advising assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, directed-study petitions, and change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year; it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester.

## HOW AND WHEN TO REGISTER

### **Holds on Student Accounts**

Students cannot register for classes if there are holds on their accounts.

**MARCH 22–26**

### ***Low-residency MFA Students***

The Low-residency MFA Office handles registration for all continuing Low-residency MFA students.

Registration for *new* Low-residency MFA students is handled through the Admissions Office.

**APRIL 7–9**

### ***Currently enrolled MA, full-time MFA, and Post-Bac (PB) Students***

Currently enrolled MA, full-time MFA, and PB students may register for Summer Institute 2010 during Fall 2010 priority-registration appointments. Drop-in registration is ongoing after priority registration.

**APRIL 12–16**

### ***BA and BFA Students***

Currently enrolled BA and BFA students may register for Summer

# **how to register**

Institute 2010 during Fall 2010 priority-registration appointments. Drop-in registration is ongoing after priority registration.

## **STARTING APRIL 26**

### ***Non-degree Students***

Non-degree students register through the Office of Registration and Records by the following methods:

### **Registration in Person**

Registrations are accepted in the Office of Registration and Records between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

### **Registration by Fax**

To register by fax using American Express, Mastercard, or Visa, please dial 415 749 4579 between the hours of 10:00am and 3:00pm, Monday through Friday. Please fill out and fax the registration form included in this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

### **Registration by Mail**

To register by mail, please fill out and mail the registration form included in this booklet and send payment by check or credit card. When using American Express, Mastercard, or Visa, please include the name and phone number of

the card's owner if the credit card does not belong to the registrant.

*Mail the completed form to*

San Francisco Art Institute  
Office of Registration and Records  
800 Chestnut Street  
San Francisco, CA 94133-2299

### **ADDING AND DROPPING COURSES**

After registering, students may add or drop courses only by filing a written notice of program change (add/drop form) with the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class. When considering adding or dropping a course, please consult the section entitled Dropped Classes under Tuition Refund Policy (below) for information on relevant financial policies. The filing date in the Office of Registration and Records of a completed add/drop form determines the appropriate academic and financial result of the filing.

### **COMPLETE WITHDRAWAL FROM ALL COURSES**

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2010 term

# ***financial aid and tuition***

only with written notice, i.e., by filing a withdrawal form. Please consult the section entitled Complete Withdrawal under Tuition Refund Policy (below) for information on the relevant refund policy. The filing date in the Office of Registration and Records of a completed withdrawal form determines the appropriate academic and financial result of the filing.

## **FINANCIAL AID**

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). Students must remain enrolled for at least six credit units per term regardless of the starting date of the class. A student who drops below six credit units during the term will not be eligible to receive financial aid for that term, and any aid disbursed will be removed from the student's account. Please contact the Financial Aid Office at 415 749 4520 for more information.

## **REFUNDS**

During the term, if the student receives financial aid awards in excess of the tuition costs, the student will receive a refund check. A student who drops below six credit units per term must repay any refunds received. A student who owes a balance on an account will not be permitted to register and may not receive a transcript until the account balance has been paid in full or

a payment plan has been approved and established. Financial aid recipients considering a reduction in course load are strongly encouraged to consult with a financial aid counselor prior to taking any action.

## **TUITION**

### **BA, BFA, and Non-degree Tuition per Semester**

1–11 units—Multiply each unit by \$1,420

12–15 units—Pay a flat fee of \$16,212

Over 15 units—\$16,212 plus \$1,420 for each additional unit over 15

### **MA, MFA, Low-residency MFA, and PB Tuition per semester**

1–11 units—Multiply each unit by \$1,528

12–15 units—Pay a flat fee of \$17,400

Over 15 units—\$17,400 plus \$1,528 for each additional unit over 15

## **OTHER FEES**

1. Studio courses may be subject to a materials fee (see individual course descriptions).

2. Students enrolled in six or more units will be charged a \$200.00 technology

# *tuition*

fee.

3. Courses that involve off-campus travel or that require special materials carry additional fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.
4. Facilities fees for students not enrolled in summer classes are \$300.

## TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by the first day of the session, unless tuition is fully covered by financial aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the semester (e.g., travel classes) will be due prior to the first day of the class.

## TUITION PAYMENT PLANS

SFAI offers three options for payment of tuition charges for the summer term: one full payment option that requires one payment after financial aid has been deducted *or* one of two monthly payment options that divide tuition, after all financial aid has been

deducted, into monthly installments per semester. The two monthly payment plans are available only to degree students enrolled for six units or more per semester. Students enrolled for fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by credit card, cash, check, or bank draft payable to the San Francisco Art Institute. A \$50 fee will be charged for all returned checks. Monthly payments may also be charged to VISA, Mastercard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

### **Monthly Payment Option A**

Four payments per semester beginning in April for Summer Semester (\$25 administrative fee).

### **Monthly Payment Option B**

Three payments per semester beginning in May for Summer Semester (\$25 administrative fee).

## TUITION REFUND POLICY

### **Dropped Classes**

The date on which you file a completed

# ***tuition***

drop form in the Office of Registration and Records determines the refund date; refer to the add/drop dates in this schedule for each session. The responsibility for filing the form rests entirely with the student.

## **Complete Withdrawal**

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing degree students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

## **Financial Aid Recipients**

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Brochure or go to [www.sfai.edu/admissions](http://www.sfai.edu/admissions).

# ***community programs***

***summer 2010***

***precollege program  
(ages 16 to 18)***

***young artist program (yap)  
(ages 13 to 15)***

***adult continuing education (ace)***

# **precollege / young artist**

## PRECOLLEGE PROGRAM

Ages 16 to 18

July 6–August 6, 2010

The PreCollege Program is a five-week, five-college-credit course of study especially designed for those artists who have completed the tenth grade, but who haven't yet started college. The program introduces participants to what it's like to be in art school—to the broad range of techniques, concepts, and debates that make up the contemporary art scene. Student participants, together with SFAI faculty, help create an authentic artistic community engaged in interdisciplinary thinking and contemporary studio practice. In addition to a required art history seminar, students choose two core studio courses from an array of classes, making for an introductory course of study and an experience comparable to those of first-year BFA students at SFAI.

Courses include digital animation, expressive line and life drawing, painting and permutations, black-and-white photography, color digital photography, public art, experimental film, installation art, video, silkscreening, and soft sculpture/wearable art. In addition to formal coursework, students participate in a series of faculty-led workshops, a daylong portfolio workshop facilitated by SFAI admissions professionals, evening studio hours, and a final exhibition and screening of student

work.

For complete course descriptions and program details, go to [www.sfai.edu/precollege](http://www.sfai.edu/precollege).

**Priority application deadline:  
April 2, 2010.**

**Application deadline: June 1, 2010.**

**Tuition including housing: \$4,050**

**Tuition without housing: \$2,750**

## YOUNG ARTIST PROGRAM

Ages 13 to 15

June 14–July 2, 2010

This three-week intensive summer program for artists ages 13–15 offers a focused and fun environment for exploring new techniques and developing artistic expertise in photography, drawing, and painting. The courses provide the rich foundation necessary for expressing ideas and for experimentation. Classes take place in SFAI's historic and inspiring studios and are led by talented, experienced artists. An exhibition of final projects gives the students the opportunity to share their accomplishments with family and friends.

For complete course descriptions and program details, go to [www.sfai.edu/yap](http://www.sfai.edu/yap).

# *adult continuing education*

**Online registration begins March 1, 2010.**

**Tuition: \$450 per course.**

## ADULT CONTINUING EDUCATION

June 1–August 8, 2010

Through its Adult Continuing Education (ACE) program, SFAI offers a range of evening and weekend classes for creative thinkers of all ages. Taught by professional artists and educators, ACE courses are specifically designed to provide hands-on experience with contemporary techniques, materials, and technology. Whether your goals are to develop a new approach to painting or to prepare your portfolio for college applications, SFAI has a class for you. SFAI provides continuing education credits and a 10% discount on all ACE courses for K-12 teachers.

**Online registration for summer 2010 begins April 1, 2010.**

### **ACE Summer 2010 courses**

#### **Artist Professional Development**

—Advanced Portfolio Preparation Seminar

#### **Design and Technology**

—Creative Website Design

#### **Drawing**

—Introduction to Drawing

- Narrative Drawing Workshop
- Expressive Figurative Drawing

#### **Painting**

- Introduction to Painting
- Watercolor Workshop
- Narrative, Content, and Meaningful Painting
- Intermediate and Advanced Painting

#### **Photography**

- Introduction to Digital Photography
- Lighting and Light: The Essence of the Photographic Medium
- Digital Bookmaking

#### **Printmaking**

- DIY Home Invasion Screen Printing

#### **Sculpture**

- Ceramixed
- A Sculpture a Day

For complete course descriptions and program details, visit [www.sfaiedu/ace](http://www.sfaiedu/ace).

**Tuition: \$250–400 per course, depending on course duration. Some courses may also include a lab or materials fee.**

# *summer 2010* *in san francisco*

## events and venues

### **SFAI's Diego Rivera Gallery**

Houses Rivera's monumental work, *The Making of a Fresco Showing the Building of a City*, and exhibitions of student work.

### **SFAI's Walter and McBean Galleries**

The exhibition program promotes innovative models of art production as well as new visions and definitions of art and the role of the artist in our era of globalized culture.

### **Asian Art Museum of San Francisco**

200 Larkin Street

### **California Palace of the Legion of Honor**

1 Legion of Honor Drive (in Lincoln Park)

### **Cartoon Art Museum**

655 Mission Street

### **Coit Tower**

in Pioneer Park at the top of Telegraph Hill

### **Contemporary Jewish Museum**

121 Steuart Street (between Mission and Howard Streets)

### **de Young Museum**

Golden Gate Park

### **Exploratorium**

3601 Lyon Street (at the Palace of Fine Arts)

### **Headlands Center for the Arts**

944 Fort Barry (Sausalito)

### **Mexican Museum**

Fort Mason Center, Building D

### **Museum of African Diaspora**

685 Mission Street at Third Street

### **Museum of Craft and Folk Art**

51 Yerba Buena Lane

### **San Francisco Museum of Modern Art (SFMOMA)**

151 Third Street

### **San Francisco Arts Commission Gallery**

401 Van Ness Avenue

### **SF Camerawork**

657 Mission Street

### **Yerba Buena Center for the Arts**

701 Mission Street

### **Zeum/Yerba Buena Gardens**

Howard and Fourth Streets

### **Berkeley Art Museum**

2626 Bancroft Way (Berkeley)

### **Pacific Film Archive**

2575 Bancroft Way (Berkeley)

Explore cinema from every film-producing country in the world, with daily screenings—over 600 different programs are offered each year.

### **East Bay Open Studios**

Saturday and Sunday, June 5 and 6 and 12 and 13, 11:00am–6:00pm

More than 550 artists invite the public into their studios for self-guided tours in Oakland near Jack London Square.

### **Oakland Museum of California**

1000 Oak Street (Oakland)

## **Film Festivals**

### **San Francisco Black Film Festival**

June 17–20, 2010

60 films are screened for five days at four different venues in San Francisco.

### **Frameline's Annual International LGBT Film Festival**

Screenings are at several venues, the main location is the Castro Theatre at 429 Castro Street.

### **San Francisco Silent Film Festival**

July 15–18, 2010

Screenings with live pipe organ and orchestra

accompaniment at the Castro Theatre,  
429 Castro Street.

#### **Jewish Film Festival**

July 22–August 9, 2010

The oldest and largest Jewish Film Festival in the world, at the Castro Theatre, 429 Castro Street.

### **Music Festivals**

#### **San Francisco Symphony**

Davies Symphony Hall, 201 Van Ness Avenue

#### **Berkeley Symphony Orchestra**

Zellerbach Hall, UC Berkeley campus

#### **Mission Creek Music Festival**

July 14–July 18, 2010

Held at several San Francisco venues, including Hemlock Tavern, The LAB, El Rio, and Edinburgh Castle; the festival showcases local musicians, artists, writers, and filmmakers.

#### **Stern Grove Music Festival**

Sundays, June–August

19th Avenue and Sloat Blvd.

#### **San Francisco Accordion Festival**

The Cannery, 2801 Leavenworth Street

#### **Golden Gate Park Band**

Sundays at the Botanical Gardens at Strybing Arboretum, Golden Gate Park

#### **San Francisco Jazz Spring Season**

February 21–June 4, 2010

Held at several San Francisco venues including the Palace of Fine Arts Theatre, Herbst Theatre, Mountain View Center for the Performing Arts, and the San Francisco Opera House.

### **Cultural Festivals**

#### **Haight-Ashbury Street Fair**

June 13, 2010

One of San Francisco's most popular street festivals on Haight Street between Masonic and Stanyan Street.

#### **39th Annual San Francisco LGBT Pride Celebration and Parade**

June 26–27, 2010

#### **Fourth of July Waterfront Festival**

Musical entertainment and fireworks extravaganza, with excellent views from

the upper terraces at SFAI.

#### **36th Annual Nihonmachi Street Fair**

Saturday and Sunday, August 8 and 9  
Asian and Pacific Islander festival in Japantown.

### **Other Events and Locales**

#### **Beach Blanket Babylon**

The longest running musical revue in the city, full of pop culture comedic references about current events presented in the improbable context of a modern-day Snow White story. Club Fugazi, 678 Green Street.

#### **San Francisco Marathon**

July 25, 2010

The course runs through Golden Gate Park, the Presidio, Fisherman's Wharf, the Haight Ashbury District, and SBC Park.

#### **Golden Gate National Recreation Area**

One of the largest urban national parks in the world, the GGNRA contains numerous historical and cultural resources, including Alcatraz, Marin Headlands, Nike Missile Site, Fort Mason, and Muir Woods National Monument, Fort Point National Historic Site, all located within the San Francisco area.

#### **Angel Island State Park**

Hiking, camping, and exploring are available on the largest island in San Francisco Bay, located one mile south of the Tiburon Peninsula, reachable by ferry or private boat.

#### **Crissy Field**

100 acres of wild, undeveloped shoreline, a favorite destination for walkers, joggers, bicyclists, and wildlife. Located to the southeast of the Golden Gate Bridge and north of Mason Street, between the Palace of Fine Arts and Fort Point, San Francisco.

#### **Mount Tamalpais State Park**

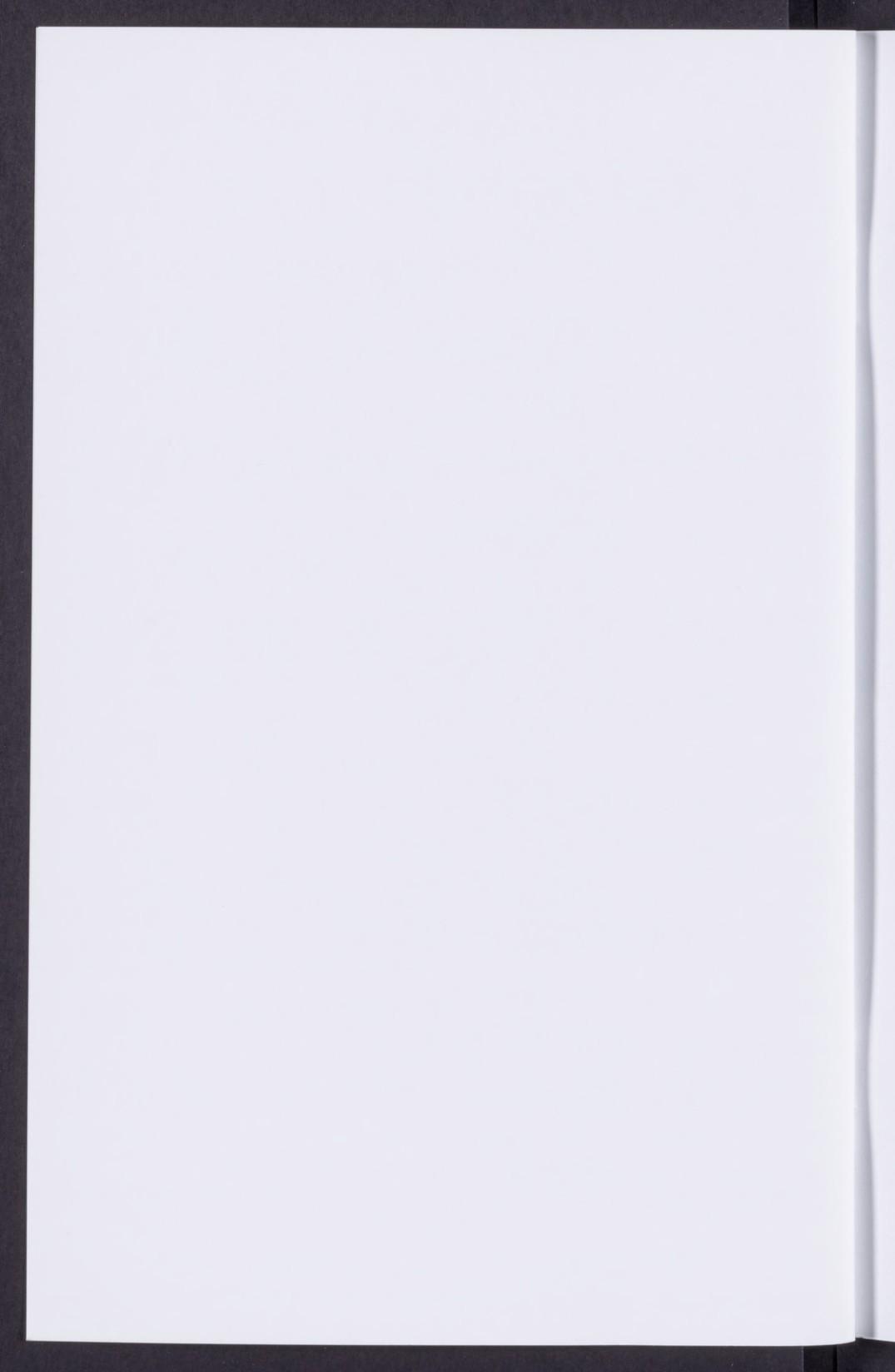
Known by locals as Mt. Tam, its eastern peak reaches 2,571 feet. Located just north of San Francisco's Golden Gate Bridge in Marin County; 6,300 acres of redwood groves and oak woodlands for hiking, biking, and camping.

#### **San Francisco Walking Tours**

Explore the Victorian houses along Broadway, the historic Civic Center District, and the art deco apartment buildings of Cow Hollow. Tours are given on Saturdays at 1:30 at various locations by the San Francisco Architectural Heritage, 2009 Franklin Street.











# **sfai** **summer** **institute** **2010**

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<b>administration</b>	<b>415 351 3535</b>
<b>admissions</b>	<b>415 749 4500</b>
<b>admissions fax</b>	<b>415 749 4592</b>
<b>advising/undergraduate</b>	<b>415 749 4533</b>
<b>advising/graduate</b>	<b>415 641 1241 x1007</b>
<b>area manager</b>	
<b>for design and technology, film,</b>	<b>415 749 4577</b>
<b>new genres, photography</b>	
<b>area manager for painting,</b>	<b>415 749 4571</b>
<b>printmaking, sculpture</b>	
<b>area manager for</b>	
<b>interdisciplinary studies</b>	<b>415 749 4578</b>
<b>graduate center</b>	<b>415 641 1241 x1015</b>
<b>center for individual learning</b>	<b>415 771 7020 x4471</b>
<b>community programs</b>	<b>415 749 4554</b>
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<b>exhibitions and public programs</b>	<b>415 749 4563</b>
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